Mr. Cocker and his Family.

Mr. Cocker and his Family.

ARTS GLORY

OR,

The Pen-Mans Treasury.

CONTAINING

Various Examples of *SECRETARY, TEXT, ROMAN,* &c.

ITALIAN HANDS.

Adorned with many curious KNOTS and FLOURISHES,

to render them Pleasant as well as Profitable.

With *Directions, Theorems*, and rare *Principles* of *Art*, Comprehending

very much of the AUTHORS Knowledge.

Also a *Receipt* for *Ink*, and to Write with *Gold*.

Wholly INVENTED, WRITTEN, and ENGRAVEN, by *EDWARD COCKER*.

London Printed for, and are to be sold with other of the AUTHORS Works, by *Iohn Overton* at the *White Horse* without *Newgate*, at the corner of the Little *Old Bayly*, near the *Ferry* Tavern 1669. where you may have all sorts of Blanck Books.

Behold here COCKER! (Nere resembling Shade
Whom Envies Clouds have more Illustrious made.
Whose PEN, and GRAVER (Darling) laid his Name
(With Virtuosos, in the Brede of Fame. &c.

To the Ingenious Practitioner in the Art of Writing.

VVRITING is an Art neither Mechanical nor Liberal, yet the Parent and Original of both; not a Science, yet the way to all Sciences; not a Virtue, yet the Dispenser and Herald of Virtues; serving naturally for the Illustration of the Mind, and the delight of the Eyes. God delivered it at first to Men, wise persons have express'd it, many have endevour'd after it, but few attain'd it; as being both a singular Gift of Divine Providence, and a rare Ornament of Humane Intelligence. For by This, have the Sacred Scriptures been preserved; from Generation to Generation: by This, are the memorable Acts and Atchievements of famous men Recorded: and This, by securing their Names from the greedy and devouring Jaws of Time, gives them a second Life in spite of Death: This also as the Interpreter of the Muses, manifests the Learning of the Times: As the Companion of the Tongues, it produces the History of Nations: As an exquisite help of Memory; it wonderfully perfects the Powers of Wit: As a prime Secretary, it Registers things Famous, and discovers those which are obscure: It is highly necessary and behooveful to the Learned and Unlearned. The Furtherance of Commerce, the strength of Societies, the sweet Entercourse of Friends absent, the Progress of Fame, and the Splendor of Iustice, stand all indebted hereunto: It is the Tie of a civil Life, and the Bond of the Weal-Publique. The beginning hereof was small and rude, which latter dayes having encreased and illustrated, is now, at length, arrived at some perfection, and much admired at by the present Age, being made happy by Time's Revolutions, and still rendred more absolute by new discoveries: Among which, how far I may put in for a due claim, I leave to the fair Censure of the Iudicious, who had rather procure Good to others, then Applause to my self: and to testifie the reality hereof, I have published these Examples, and the following Directions, for the help and assistance of such as shall endeavour to acquire a facility in this commendable Art.

BODLEIAN D 19 MAR 1954 LIBRARY

DIRECTIONS.

THere are divers Accommodations, which are a furtherance to Practiſe in this Art:
The firſt is, a good Light; and that I account beſt, which is moſt clear, and free from Shadows; a light that is right over againſt you, as you ſit to write, or one that comes on your left ſide, for otherwiſe your own ſhadow will be your hindrance. Alſo a Desk to write on, or ſomething of that nature were pertinent, which might be ſomewhat aſcending, and not directly level, ſo will the light the better deſcend upon your Paper, and ſo will you be the more able to continue at the Imployment. For to ſit upright, and to have your Paper, as it were, to meet you, will be much more for the eaſe of your body, and leſs for the Diſeaſe of your Head, than bowing of the body, and holding down of the Head is like to be.

It were next to be wiſhed, that you had a good Pen-knife, and that you would not ſuffer it to grow bad for want of a Hoan, and a Thong of Leather to preſerve its edge.

Now to make a Pen; take the firſt, ſecond, or third Quill in the Wing of a Gooſe or Raven, (ſome will if their Quills are too hard, ſteep them a while in water; or if too ſoft, lay them a ſhort ſpace in hot embers) and having with the back of your pen-knife, prepared it by ſcraping, cut off about a quarter of an Inch, or fingers-breadth of the end; after that, you muſt enter the edge of your knife juſt at the end of its back-ſide, where you have cut; then put in your looſe end of the Quill, and holding your Thumb of your left Hand on the back thereof, you may by twiching up the end of your Quill, make a ſlit, long or ſhort, according to your mind; however, that being done, and the quil made ſmooth by ſcraping, and not too thin or ſoft, then cutting each ſide alike, you may deſign the ſlit to be of ſuch a length as may beſt fit your hand; and placing it upon your thumb, hold your knife a little ſloping, and cut the end of the Nib: but before it be cut quite through, turn your knife downright and cut it off. You may faſhion it

as

as you pleaſe, leaving it broader or narrower, according to the Size of the letter which you intend to write.

Now preſuppoſing that you are appointed with a good Pen, it follows that you know how to hold and manage it like a Pen-Man.

what's great Goliah's *Spear, the ſevenfold Shield,*
Scanderbeg's *Sword, to one who cannot wield*
Such Weapons? Or, what means a well-cut Quill
In th' untaught hand of him that's void of Skill?

Therefore, obſerve to place your Thumb on the ſide of your Pen, next your breſt, higheſt of all; Place your fore-finger next on the top of the Pen, and permit it to reach about a quarter of an Inch beneath the end of your Thumb; Laſtly, place your middle finger ſomewhat lower then that, on the fartheſt ſide of the Pen, (I do commonly place the cheek or upper part of the Pen's concavity on the end of my middle finger, cloſe to the nail, and by that means the Pen lies more ſteadily;) the two fingers being in a manner extended to their full length, the Thumb only riſing in the joynt: Your Hand being thus prepared for your Pen, your Pen for that, and your Paper for both; which lying ſtraight before you, your Arm being laid right forth, and your Elbow even with the midſt of the end thereof, it being ruled either with ſingle or double lines, with a ſmall pair of Compaſſes, ſet at ſuch a diſtance as may fit the depth of the hand you write, or a Quill cut forked for that purpoſe may do as well; then taking your Ink up ſparingly, with the hollow ſide of your Pen downward, it being free from hairs, or any thing that may prove an obſtruction to the free paſſage of the Ink, you may begin to Write by the Copies in this Book.

First, Imitate an Alphabet of ſmall letters of the hand you intend to write: and practiſe ſuch letters firſt, as may help to the making one of another.

As for Example, If you would learn the Secretary-hand: firſt make a ſmall, *i*, then if you obſerve a due diſtance, with the Addition of another the like Minnum, drawing a thred or hair-ſtroke from the middle of the firſt, with the edge of your Pen to the top of the other, you may make an, *n*, and adding another Minnum, made in the like manner, to the two former you will produce an *m*: and drawing the hair-ſtroak from the bottom of the one, to the middle or top of another like it, you may make a *u*: Alſo if you draw a traverſe or croſs-ſtroke from the top of your firſt Minnum (it being made a ſmall matter above the upper line) even in the uppermoſt ruling, it will be a *c*. Alſo, of a *c*, derived from the *Roman* hand, you may with eaſe form a *Secretary*, *e*, and an *o*, an *a*, an *s*, a *q*, a *d*, and a *g*. Likewiſe if you make a ſtem or ſmall *l*, you may with ſome addition make a *t*, a *b*, an *h*, a *k*, an *f*, and *ſ*. Alſo, the firſt part of a ſmall *r*, is the ſame with that of a *v* Conſonant, and the ſecond of a *w*, and the latter part of a *w*, or a *v* Conſonant, makes the head of a *Secretary*, *p*.

This Obſervation holds good, ſo far as letters and their parts have a correſpondency: Our following diſcoveries and Theorems being more ample and unconfin'd, may happily give you plenty ſatisfaction.

A Digression, by way of Caution, to Parents.

FAr more Vsual it is in the world, then Commendable for Parents, blest with a great flock of Children, to sit in Consultation upon them, and determine of them; as Husbandmen sit yearly in Councel upon their Lands, defining and laying out such a plot of Ground for Pasture, such a one for Meadow, for Tillage a third; this to bear one sort of Grain, that a second, another none at all, it may be to lye Fallow, in order to a more plentiful Harvest, when the wisdome of the Husbandman shall call it to an account for the Seed, he shall entrust to it, and the Rest he hath indulg'd it. Thus Children (being indeed the best kind of Inheritance) are commonly by their Parents, as it were Cantonized, design'd, and laid out to several ends and purposes; This to bear the Honour of the Family, that to salute the University, to court the Law some, to drudge in Trades others; these for Traffique, those for Handy-crafts; one for this, another for that. True indeed were Parents God-Almighties, to see into the natural inclinations of their Children: or had the Almighty given them as much in-sight into the Inheritance that came out of their Loyns, as Experince hath begot them knowledge in the Inheritance that came by Lease, Purchase, Deed or Legacy, so that they might with as much probability of reason, expect the Fruits of Art from the one, as the Fruits of Nature from the other. This or that son to be an exquisite Writer, Graver, or Limner, as that Field to yeild them good Wheat or Barly, such a Defining and Ingaging of their Children upon a Profession, were very requisite and prudential. But forasmuch, as no man at the first fully knows his child's propensions, and when he hath begun to understand them pretty well, the Young man presseth fast on toward maturity of Judgement to make choice for himself most suitably to his own Natural Impressions, the crossing and thwarting whereof, would be at least very difficult, if not highly dangerous (such as are by a counter-byas of fatherly Authority, drawn from that Mistress-profession whereto Nature had inclined them, being like such that have been disappointed of their first Loves, generally unhappy in their second Applications) it cannot chuse but be in Parents a very great folly to be peremptory in setting Boundaries for their Children to run a Race of Unhappiness in. For my self, had any such untransgressible Laws by the power of a Father, been set me, sure I am, every minute of my life must have been an Age of Discomfort: and (being as I then was, dedicated to another sort of Art) never should I have had the Opportunity of appearing to the world in that Eminency which this Book with others by me lately published, present me in.

[The rest of the Directions follow the Examples.]

A Particular Catalogue of Copper Plates, Printed by and for John Overton, *at the White Horse without* Newgate, *at the Corner of the Little* Old Bayly,

THe World in four parts, *viz. Europe, Asia, Affrica, America,* (newly come forth) A new Map of the World. A Map of *England, Scotland, Ireland, France,* in single sheets, large Paper. *Great Brittain* and *Ireland,* in four large sheets, with the Isles adjacent unto them: also the Battels fought in each Kingdome, expressed by Tents. *Kent* in two sheets, with the High-ways from town to town, &c. not done before, &c. A Map of *Great Brittain,* in one sheet, *Essex, Surrey, Warwickshire, Hartfordshire,* not any the like Map, extant. *Suffolk, Norfolk, Northamton shire Stafford-shire, Leicester-shire,* and *Rutland. Worstershire, Cheshire, Lancashire, Somerset-shire, Berkshire,* with the scales of each Map, and the Distinctions of each Hundred, &c. A new Map of *Virginia, Mary-land,* &c. The Arms, Breasts, Supporters, and Mottoes of all the several Companies and Corporations of the famous City of *London*, as they now bear them; described by the Letters of their proper colours. A Collection of several Signs and Badges, for Inns, Taverns, or Victualling houses, to distinguish each Room by its Name, in Colours or otherwaies.

Large Sheets of Effigies and Stories, in Colours, and otherwayes.

Orpheus playing to the Beasts, The four seasons of the year, All the Kings of *England* from *W.* the Conqueror, to K. *Charles,* The X Commandements in two tables, Death his Anatomy, with the memory of the Righteous, and Oblivion of the wicked, in sentences of Scripture. The River of *Tyne,* from the Sea to *New-castle,* with the soundings, places of Lading of sea *Callus* and the *Mines,* &c. Two large pieces, being rare knots of Mr. *Edw. Cocker,* Master in Writing. Originals and Copies of *Sir Anthony* Vandikes of many sorts.

These are Copy-Books under written.

The Writing School-master, or the Anatomy of fair Writing, wherein is expressed each several Character, together with other Rules co-incident to the art of fair and speedy writing, by *Ioh. Davis* of *Hereford.* A Copy book containing variety of Examples of all the most curious hands written, with the Beaks of each letter, with the three usual and most necessary hands of our Nations, by *Martin Billingsley* Master in Writing. *Billingsley* in small. The Pen-mans Recreation, containing examples of fair and speedy Writing, of excellent use for all such as aim at perfection therein, by *Iames Hodar.* A Copy-book of the usual hand written in *England,* by Mr. *Iohnson.* The Pens Treasury, containing several Directions very useful, both for the Art of writing true *English,* with choice experiments for such as practise Pen or Pensil, by *I. Fisher.* A Copy Book containing plain and easy directions to fair writing, by *Luis Hughs.* A Copy Book, or Fair Writing of several hands used, Published by *P. S.* A Copy Book of the usual hands written, with easie Rules, by which one may learn to write of himself.

The Postures of Musket and Pike, useful for the Practitioners thereof, as also for Officers.

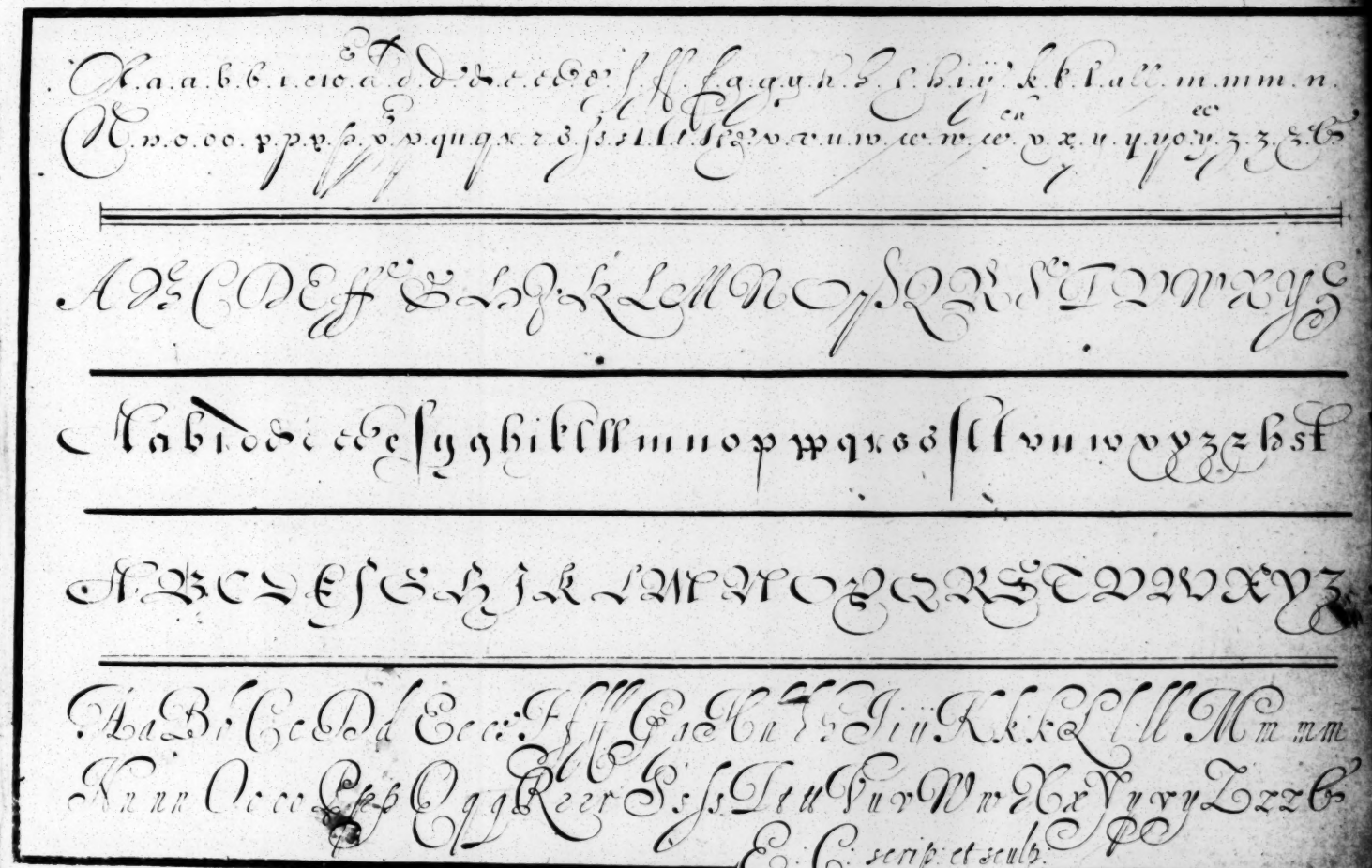
ARITHMETICK

OR

THE DE-MAS TREASVRIE

Wherein you may be accommodated with varieties of
curious Hands, & rare manner of Implouments.
And also with Directions, to facilitate your Practise.
Invented, Written, and Engraven, By Edward Cocker.
The Second Impression, with Additions of Copies and Directions. 1650

Sold by Jo: Overton at y^e white Horse at y^e corner of little old baly without Newgate


E. C. scrip: et sculp:

It is the Hono: & Renowne

of a Commonwealth to be vnder the Gouernement of
Courageous & Ingenious minded men, who by y Cards,
and Compasse of Magnanimity and Wisdome rain,
like skilfull Pilots, steere the Ship of State

A a B b C c D d E e F f G g H h I i K k L l M m N n O o P p Q q R r S s T t V u W w X x Y y Z z

EDW. ALLDE EXCUDEBAT

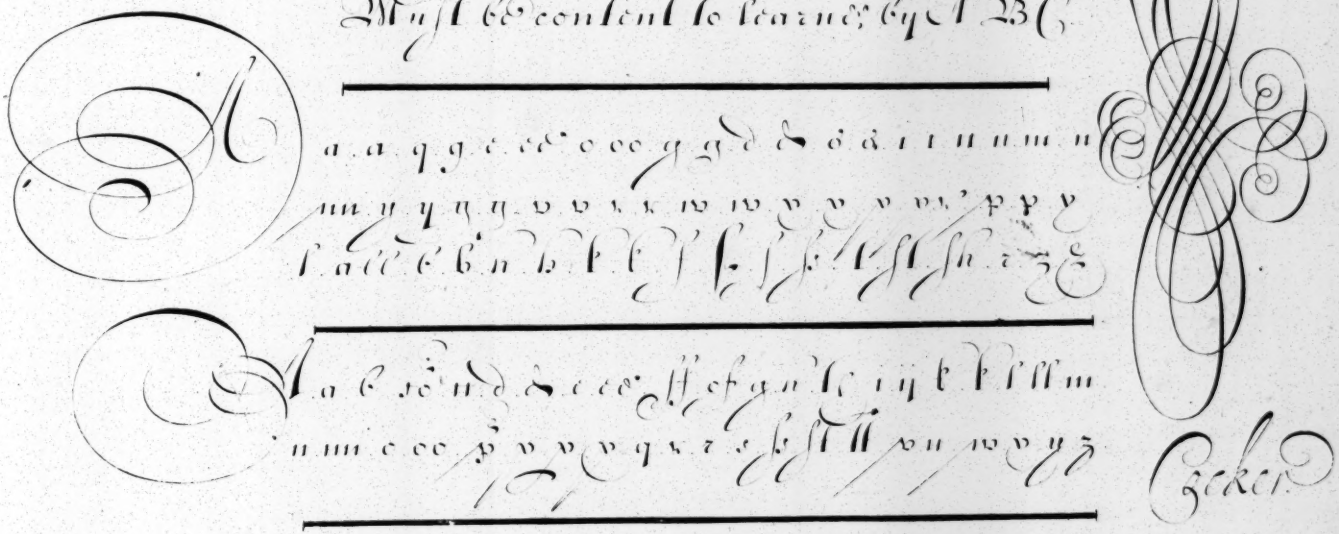
This Indenture

witnesseth that communitation is knowne
to bee most commonlie a detlaxation of
the intimation of mens minds, and &c.

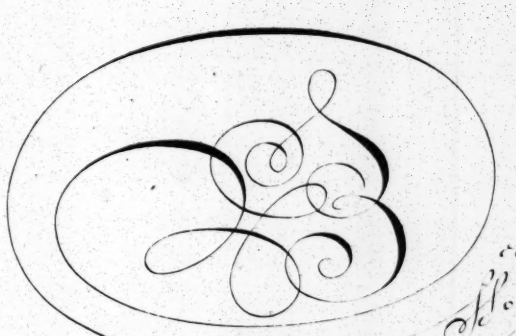
A B C D E F G H I K L M N
O P Q R S T V W X Y Z

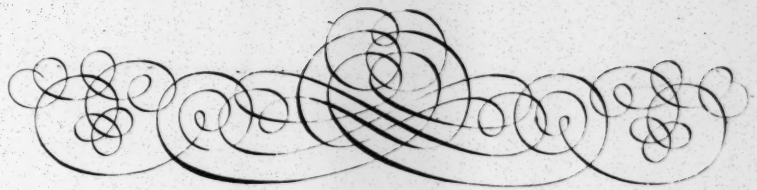
Edw Cocker

Where were would be famous, and sublime,
Must at Humilitie begynne to climbe
He, sueb, as wold renewmee Wyldewes bee,
Must be content to learne by A BC

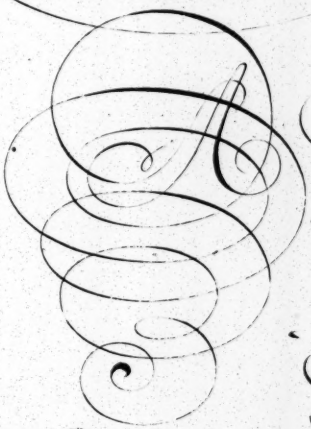


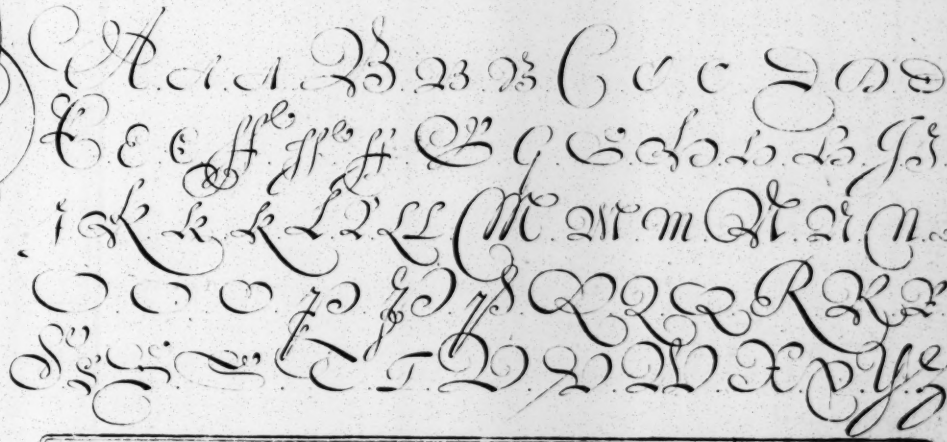
Zeker.

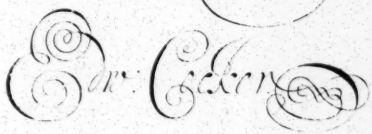




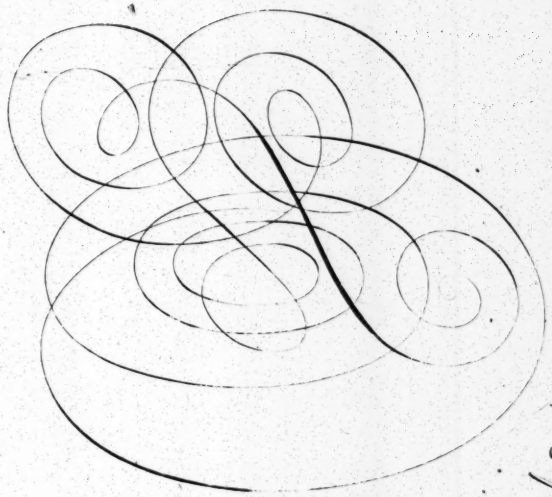
ee very zealous in good works, full quick in doing well:
Her praise & Honour must belong to such, as ever excell.





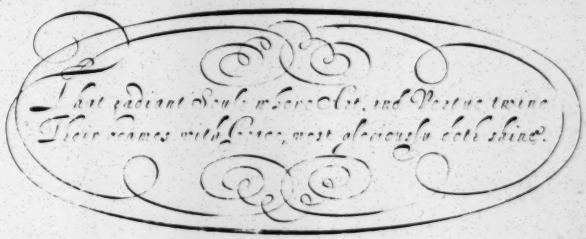


BIBLIOTHECA BODLEIANA



Prudent and vertuous minded man will evermore
be provyded with such wholsome meditations and con-
tinuall vpon his righteous and vnto laminated
Commandements of the Almighty leading to Heaven,
and everlasting happines. Amambis mondimagnabunim-
inkubmomymquusmslmunmomvmvmzmambimomdd

Geo: Baker.



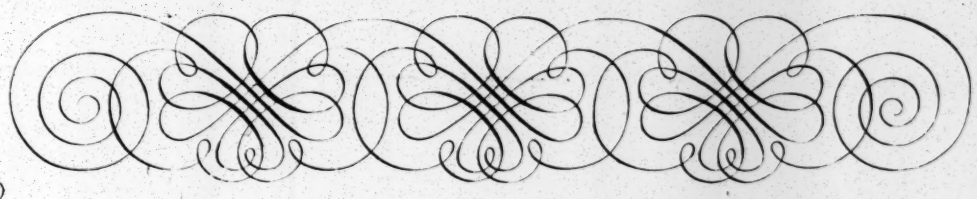
Fair radiant Orbs where Art and Nature twine
Their beames with Lustre most gloriously doth shine.

A a b c d d e e f f g h i i k l m n o p q r r s t t u v w x y y z &

Except the Almighty bee pleased, by the Divine power, and
Providence of his most heavenly Majestie to guide and
direct us in the way of his immaculate Commandements
and righteous precepts; wee are not able to performe
or bring to perfection the least of our undertakings, or
enterprises, that may in any respect prove comfortable vnto

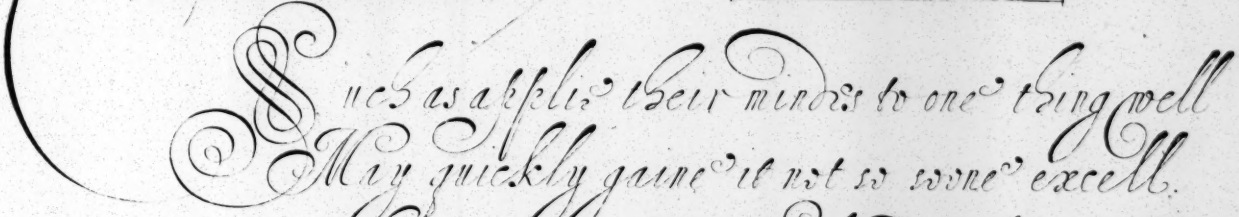
Cotkers

Mount, mount my Soule on Contemplations wings,
Leave Earth to Earthly mindes; minde Heavenly things.



If ought or write the same wee bring,
And in one Time wee write soe much,
Though next so Excellent a thing
is worne,

Even vilely out of Conceile;
Though next so handsome or compleale,
Twill there for one thing to repeale
I scorne.

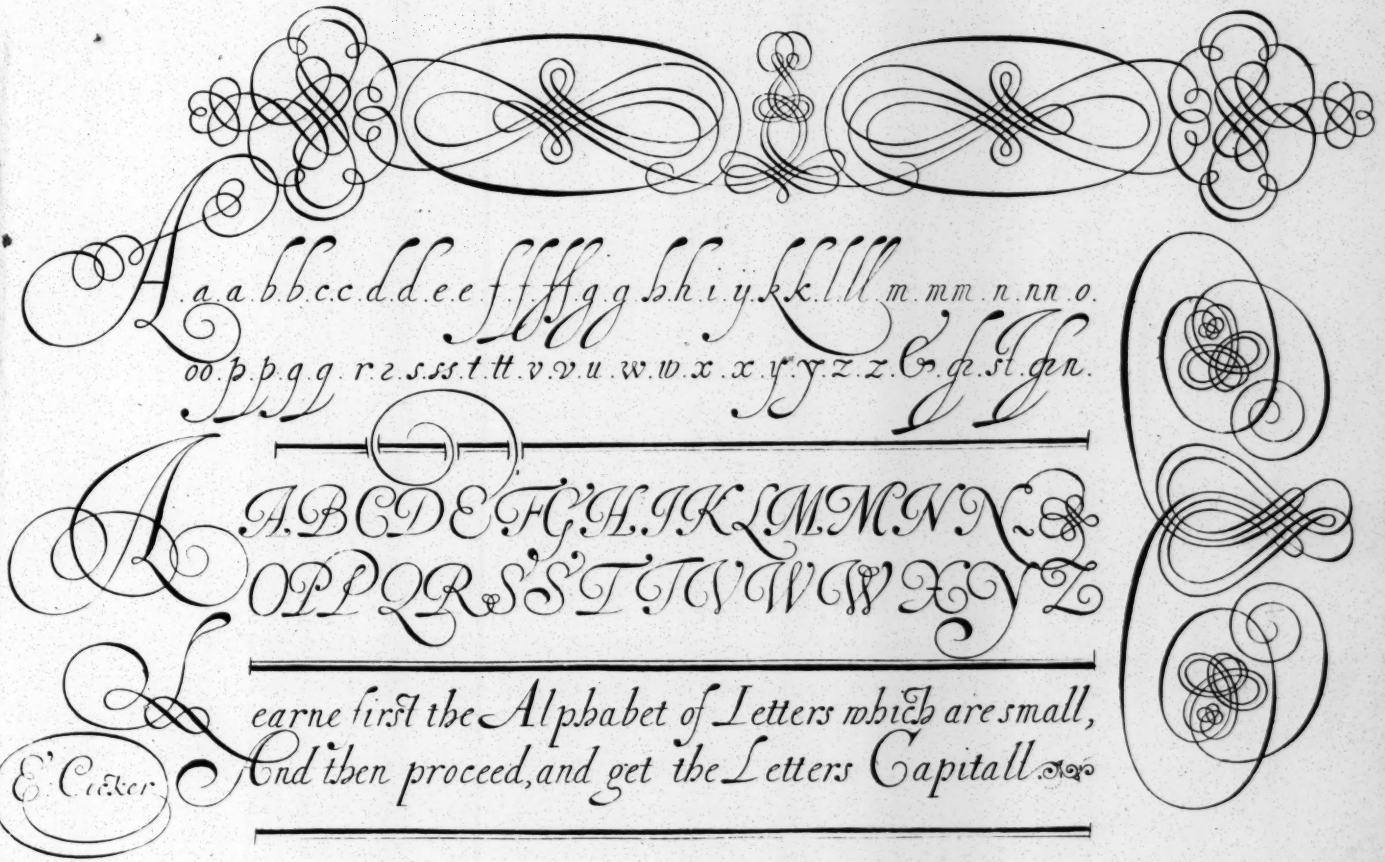


Lues as apt their minds to one thing well
May quickly gaine it not so soone excell.

Edward Cocker

I . II . III . IIII . V . VI . VII . VIII . IX . X . XI . XII. 1 . 2 . 3 . 4 . 5 . 6 . 7 . 8 . 9 . 10 . 11 . 12 .

Hoch
Schreiber
Edler
Cocker


a a b b c c d d e e f f ff g g h h i y k k l ll m mm n nn o
oo p p q q r r s s ss t tt v v u w w x x y y z z & ct st fin
A B C D E F G H I K L M M N N
O P P Q R S S T T V W W X Y Z
Learne first the Alphabet of Letters which are small,
And then proceed, and get the Letters Capitall.
E. Cocker

Mix zeal & and faith together with ye care & diligence &
And quickly ye may bring your workes to perfect excellence

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z W

Edw. Cocker

Industrie, and Ingenuitie are two vnseparable Companions
being once met together, in a Prudent, and Vertuous young
man Vnderstanding doth leade, and conduce him to
Industrie, and Humilitie to Ingenuitie. Endeavour
therefore to have Vnderstanding and Humilitie.

EDWARD COCKER

Many and innumerable are the Allurements, & Entisements
of this World to vanity: but Lord be thou my Schoole-
master, and teach mee to number my dayes, that I may
apply my heart vnto Wisdome. Make me to runne
in the vncontamminated path of thy most holy, and
immaculate Commandements. The way to eternall life
Edward Cocker

Aabcdefghiklmnopqrsstvuwwxyz&&

Innumerable are mans greate and manifold Vexations,
Calamities Enormities, and many molestations.
With many Incommodities, and greate Indammadgements;
With multitudes of greevances Soule-vexing discontents.
And wranglings notorious which doe attendance give,
On this vaine transitory Life ..o long as here wee live.
Vnlesse by prayer vnto the Lord we these greate evills shun
Or in the way of his most pure Commandements doe runne.

Edward Cocker.

The Instrument of Musicke, though never so excellently tuned and cunningly played on, may not be able so to illuminate & stain the imaginations of men, and give the like contentment to their minds, as the sweete sound of their own praise and commendations (which is often times an incantment to men of wisdome and courage) an incouragement to Heroes, and doth most commonly elevate their Spirits to the highest.

Edward Ceeser.

ne quis velit, & quaquo lubeat (ad Literas graphice, &
pulchre efformandas) Calamum ducere non tam facile cuipiam
Est & promptum, quam & exercitile, necessarium & quam
maxime honorificum. Manu sua propria scrip & sculp &c.
A B C D E & G H I K L M N O P Q R S T V W X Y Z
A Thistle Gall out-vie the lofty Pine &c
And Sol's refplendant Beautie cease to shine,
Before bright Vertues radiant Lineture fade.
Or Arts rich Lustre's worse by Envy made.

All things are done
through the Divine
Providence of God.
a.b.c.d.e.f.g.h.i.y.k.l.m.n.o.p.
q.r.s.s.o.s.t.v.u.w.v.y.z.z.
Edward Cocker.

BIBLIOTHECA·REGIA·MONACENSIS

ALPHABETS OF ITALIAN.

Mr. Bernh. Christ. Ludw. Boettger.

Hen. Wilh. Leop. Mos. Reis. Offic. Dol.

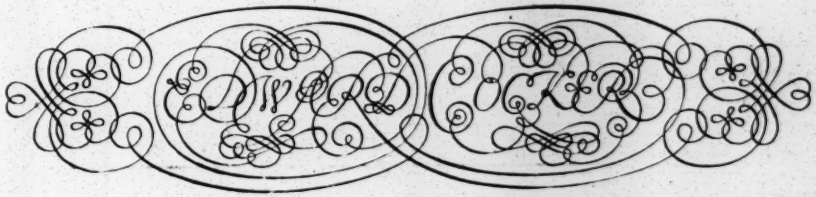
Quer. Sec. Secr. Sic. & Mod. Serv.

Viridarium naturae Senna

HARDENBERG

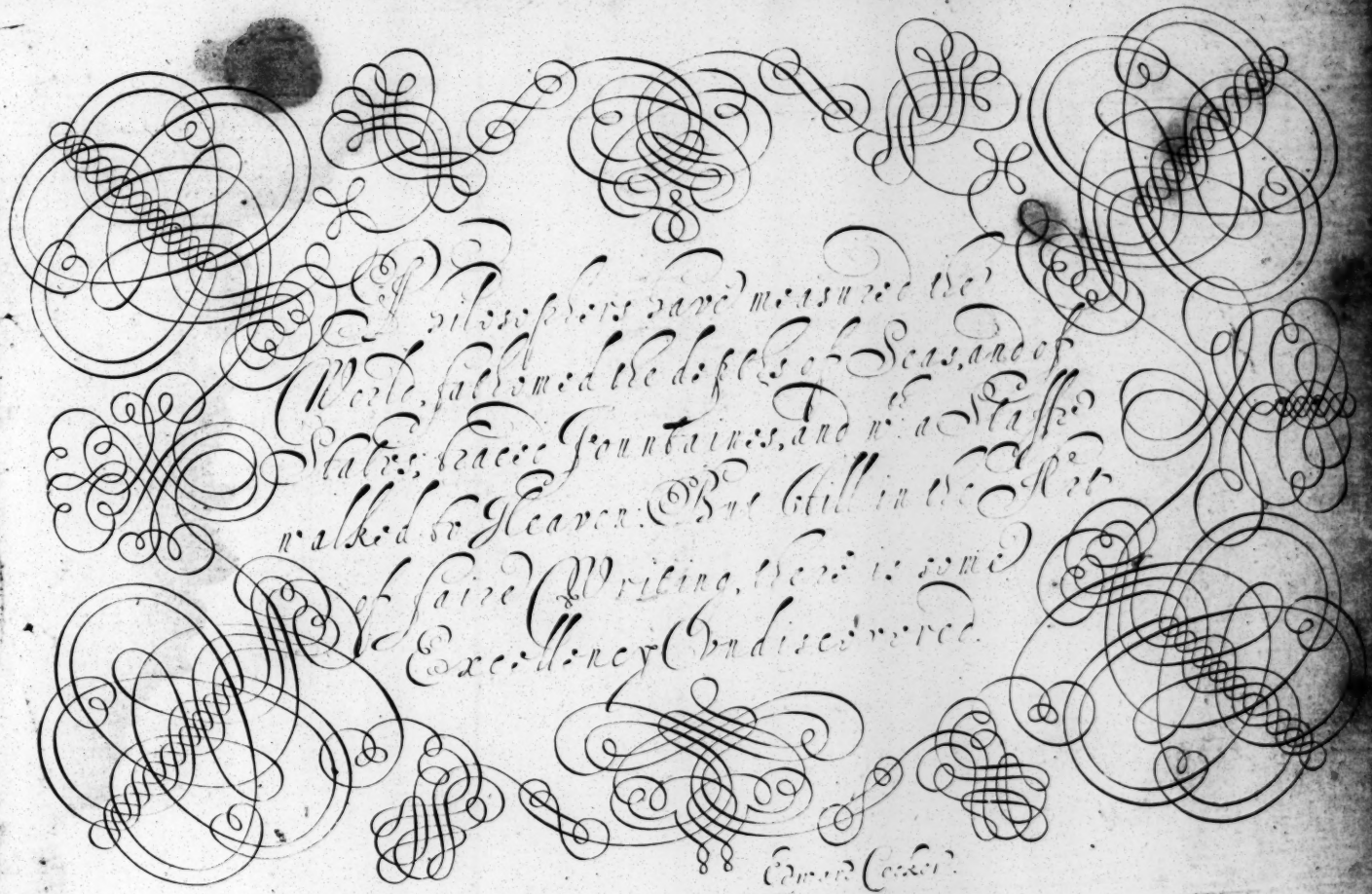
Man of himselfe doth nothing know nor nothing comprehends
But by the power which God alone for reason to him lends

It is not Pen, but Pen with Arts direction
That writes faire Writing to its full Perfection.



Italian Hand
Emulorum praeeliminaria Specimina
Extracta seu quintessentia Jamens Brings
Fud to every the rare Neapolitan, where view
Marchants Builders, we our braines must serue
For clothings now, are slighted, and rejected,
And only new Inventions are respected.
Cocker.

BIBLIOTHECA·BODLEIANA


Edward Cocker.

BIBLIOTHECA BODLEIANA

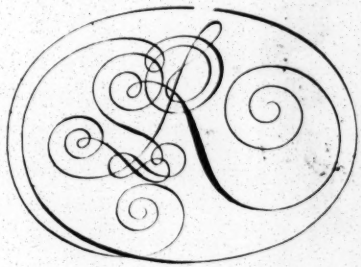
By Zeale our Faith is, & good Workes, exprest.
Wee quit all Creature-Comforts, to be blest.
Men are quick-sighted Lynx-eyd, faults to finde:
But prejudice should seeme, deerest to blinde.
Religions flame full quickly may decay cole,
Vnless the same wee nee ry zeale yphele
Edward Ecker.

I neere was taught, yet I have brought this to an end you see,
But this small worke by God was wrought, it was not wrought by me,
To him therefore, for evermore, the praise and honour be.

Although our Workes end quickly like our dayes,
Yet LORD to Thee bee endlesse Praise,
For the sweet Influences of thy Mercies Rayes.

COCKER.

Maa eddae Pagent. n mnie kgresxestu vwxyz &

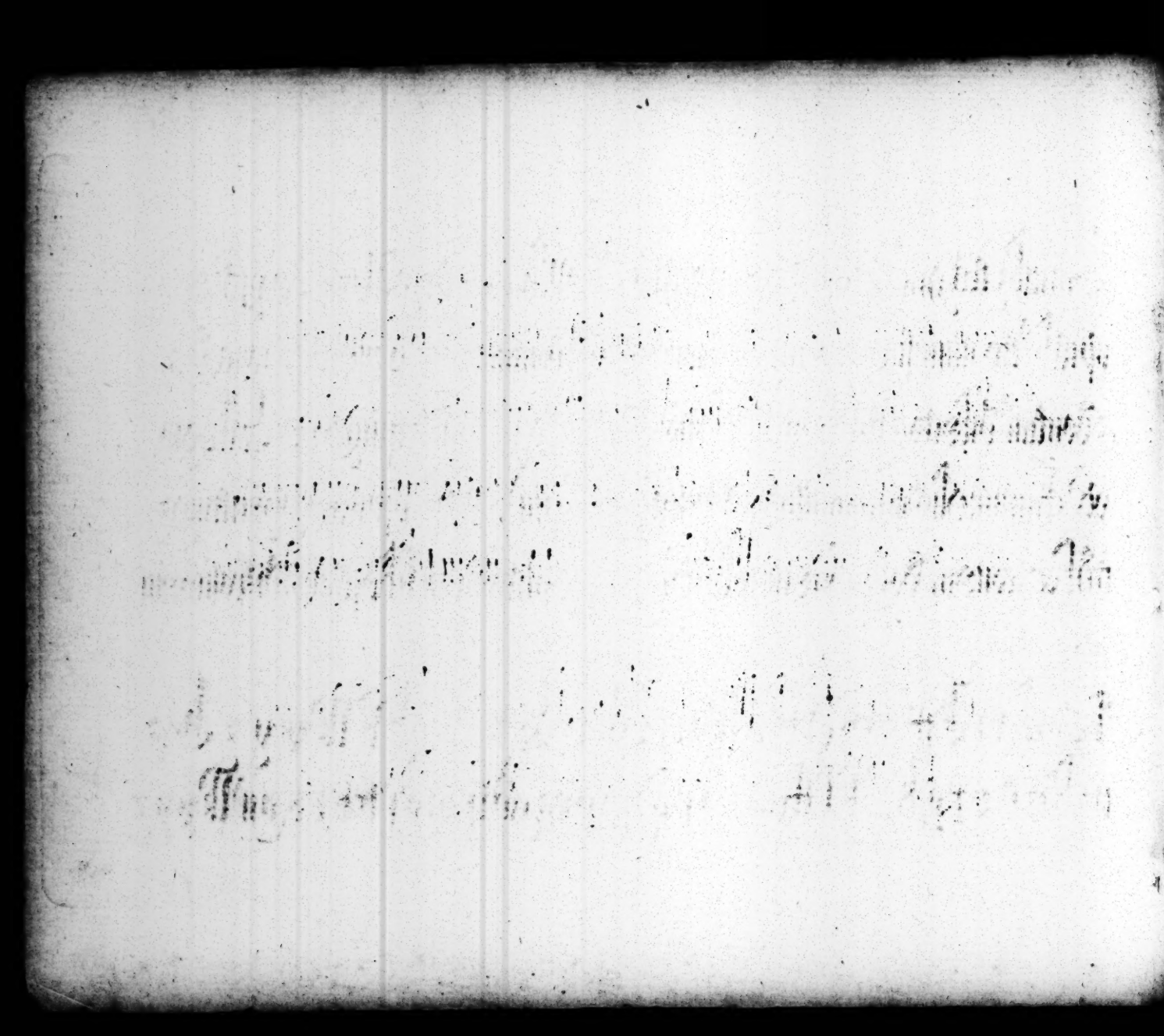


Reverence, feare, and obedience, is required in Children towards their Parents; but, first they are reverence is required in Parents, as namelie to feare God and to be obedient to his holy commandements, and reverence their Superiours and betters, and by their example their Children will become vertuous

Dutht. Ayniszum Cumm dohno Cantab. &c. in una missagio & gardino
Iacobus Cassis. Thomam nominat. ad Ecclesiam Contuempton in dom. dilec-
tum suum Antonium Hutchinson in dict. ecclesia Iustic. pacis. Regis
Henricus dei gra. Angl. Franc. & Hibern. Rex fidei defensor. &c. dilec. Lincoln

A a a a B b b b C c c c D d d d E e e ee ff f f
G g g g h h h i i i k k k l ll l m mm m n
N n n n O o oo o P p p q q q r s s o s
S s st s T t tt u v u W W W y y x y z z

Jacobus dei gra Anglie Scotie ffrancie & hibnie Rex fidei defensor &c Dil' nr'i Willo Saltm Clibi principal' qd nos
auctr' Petrum Seammont Armigm Jta qd cum hens
tornam nob in Cantetta D nra in Quindena &c



Additional Directions, Theorems, and choiſe Principles; Compoſed by the Author, ſince the firſt Impreſſion of this Book: Comprehending the Quinteſſence of his Knowledge in this curious ART.

MY advice to thoſe, who aim at Excellency, in all, or any of our new compos'd curſory Hands, is, that they would ingeniouſly conſider from what Hands they are derived, and how much they ought to reſemble their *Originals*: Alſo what mixture of Letters may render a hand moſt expeditious, and graceful; it being no leſs neceſſary for a *Pen-man*, to be underſtood in the Art-full compoſition of Letters, then for a *Phyſician* to be s'kild in that of Medicines; Yet I impoſe not this Task upon *All*, but would rather confine it to *Writing-Maſters*, *Secretaries*, *Clerks*, and thoſe who are deſigned to Affairs of that nature; knowing it would be as diſadvantagious and ridiculous for the moſt of others, to puzzle themſelves, and hazard the loſs of their Time, by an unneceſſary Scrutiny in the nice Principles of this Art, as for thoſe not to be throughly knowing, in things of ſo great and indiſpenſible concernment in their Practices and Profeſſions.

But whoever pleaſes himſelf to walk through the dark Intricacies of this curious Art, he will not find it amiſs to take our following Diſcourſe along with him, as a Luminary to his Underſtanding.

1. From whatſoever Hand you derive thoſe letters which you mix with thoſe of the true *Secretary*, they muſt ſo far comply, as to be the ſame in *compoſs*, *depth*, *diſtance*, *full*, and *ſmall*.

2. If your hand be compos'd of *Secretary* and *Roman*, the Diſtances of your Minnum ſtrokes, and the parts of all Letters depending thereon, muſt be the ſame in dimenſion with the Diameter of your circular Letters.

3. Take this for a general Rule (attended only by one Exception,) that, Whether the Compoſition conſiſts of *Roman* or *Italian*, with *Secretary*; you muſt not uſe above one fourth part of the *Secretary* Alphabet; for that, like too much Alloy to Gold, takes from the nobleneſs of their Mettal, and impairs their Eſtimation. Unleſs the Hand be miſcellaneous, wherein, as in adulterated Wines, you may have a daſh of every thing, and all good for nothing.

4. Though the Stems of the *Roman* winde not off; yet, in compoſition, their additional turnings is a neceſſary and beautiful variation; if the aſcending and deſcending parts fall not ſo near one to another, as to cauſe a flatneſs or diſpropertion, contrary to the compleat carriage of the Hand.

5. In all Hands compos'd of the *Italian*, any part of any Letter falling naturally into a neat conjunctive duplication of Strokes, that part muſt be full, as the back of the *a, g, q, h, &c.* being both congruous and illuſtrious.

6. Thoſe Hands conſiſting of a conſiderable mixture of letters, borrowed from the *Italian*, muſt be varied to an *Oval* form.

7. If from the *Roman* and *Italian* both, you take an equal number of Letters to mix with the *Secretary*, thereby to frame a Hand uſeful and pleaſant, therein all the letters of the three Hands muſt be drawn to a neceſſary compliance one with another; there being no greater abſurdity in writing, than for Letters full and ſquare to ſtand improperly confronting thoſe of an Oval or circular form, in one and the ſame piece.

8. The Stems and tails of Letters in a running Hand, may be one fourth part, or more, longer than thoſe of their Originals; provided the diſtance of your lines be ſuch as will handſomly admit of that liberty. Otherwiſe, as in Petition-hands, wherein lines and letters ſtand cloſe, they may with reaſon be denied part of their uſual length.

9. When you would write a clear faſt hand, let your Pen have a reaſonable long Nib, and that an anſwerable Slit; and bear your hand lightly on the ends of your third and little Finger: to which being us'd, your hand will be ready in motion, and by caſting or turning it a ſmall matter outward from you, it will be more certain and ſteddy. *Theſe*

These Rules to those that understand,
May be enough for running-hand.

For Set-Secretary.

I Have by a right lin'd Triangle, with a perpendicular line inscribed, and uniting in the opposite Angle, so effectually demonstrated the artificial carriages of the pen, in the performance of all Hands, as hath moved some to admire at the rare effects of so small a piece of Art. On which I shall here make a little Comment. First, by holding the Pen rightly, and permitting the Nib thereof to lie at the Angle towards you, it being directed towards the sinister point, you will be informed how the full of all letters should lie; and by applying the pen to the perpendicular line, you may learn the carriage of this Hand, on which we now treat, most of the parts of all the letters therein depending on that line; which, Practice will render perspicuous. You may also see how influential the consideration of the dexter part of that Figure will prove, when you in like manner, apply you pen thereunto for the compleat carriage of *Italian* Hand, which will be of no small concernment to a practioner therein. But here to inlarge on the various Uses thereof, would be too large a Disgression. Return we therefore to our Subject in hand.

1. Your pen for this Hand must have a nib just so broad as you intend your Minnums: with the edge or left corner whereof, your small uniting-strokes must be made; all other parts must be produced by a direct application of the pens full mouth.

2. Those letters whose Bodies exceed the rest in magnitude, as the *b*, *f*, *h*, *k*, *ſ*, and *t*, are best made by a more than ordinary Pressure of the pen. Those that begin small, and so encline to a fulness, are begun with the left corner of the Nib, and finished by turning the pen towards the right hand, and drawing of it absolutely downright: yet when they decline to a smaltness, as the *f*, and *ſ*, you must wind off your pen towards the left hand.

3. The Capital Letters of this Hand, depend upon that moſt perfect Figure the Circle, for their exact ſhapes and proportions. The conſideration whereof does abundantly improve the judgement, and facilitate the Symmetrical performance of thoſe Letters.

4. Thoſe whoſe Imployments require this Hand, as for Engroſſements, Records, *&c.* would do well to have a mixture of letters, not leſs ſubſtantial, in ſtead of thoſe whilh render the hand tedious and troubleſome; and alſo to make thoſe Letters more round, whoſe many ſquares would take up time, as the *a, b, p, q, r, w, &c.* For this *d*, to uſe that which returns to it ſelf; and in ſtead of this *ſ* and *ſ*, thoſe that turn circularly. For further tranſpoſition or variation, I refer them to the Rule of Reaſon, and the nature of their Buſineſs.

Of all rare Hands, the Set-Hand is the beſt;
who writes That well, with eaſe may write the reſt:
'Tis like a mighty Fort, which who does win,
Makes all the leſſar Cittadels fall in.

For Text-Hand.

1. AS for Set-hand, ſo for This; the nib of your Pen muſt be the ſame in breadth with the ſtrokes of your letters. For, if it be narrower then the intended ſtroke, it muſt be forced by an extraordinary Preſſure, which commonly by bruiſing the Paper, draws down all the Ink, and ſo drowns the letter: Alſo on Parchment, though that be not ſo ſoon penetrated

trated by the pen, yet by urging the pen with too great a poize, the ſtroke by over-flowing exceeds its Art-full bounds. And for a broad nib'd pen, being directly applyed, to produce ſtroaks narrower then it ſelf, ſo as to continue a Hand of this nature, would be an Argument that Miracles were not ceaſed. Yet as to the firſt, there is more probability of performance. For I my ſelf have deſigned Letters and Copies of this Hand roughly, with a pen having a Nib ſmaller then the breadth of the ſtroke, and with a finer Pen compleated them, with no ſmall curioſity. But to finiſh them by one draught, is more Maſterly, and by me more uſed, the other Way requiring more time than a Maſter can well ſpare, and more Judgement than every Learner is furniſhed with.

2. What in all other Hands is requiſite onely, is in This of abſolute neceſſity, that is, an Artificial diſſection of all the Letters therein; which in other hands is of concernment in relation to the *Theory* onely, and in the *Practical* part of ſmall uſe, but in This of great conſequence to both; no Letter therein being made by a diſcontinued motion of the Pen; In Order to which it will be convenient; Firſt, to practiſe thoſe Quadrangular *Touches*, and Diamond *Cuts*, which commence and conclude moſt of theſe Letters. 2. Thoſe down-right and *circular*. Then having ruled double lines, on paper or parchment, with ſmall Compaſſes, or a forked Quill, you may in This, as in other Hands, make the Minnums, and then the moſt coherent Letters, leading one to the making of another. Ever making uſe of the left corner of your pen, when a fine hair-ſtroke is required and turning by degrees, till you come to the uſe of that corner, when any full or body-ſtroke of a letter concludes in a point, but when a letter begins fine and ſharp, apply the right corner, and by the like degrees turn it to a flat.

3. LEt their main Body-ſtrokes be finiſhed; which being dry, you may flouriſh with eaſe and without danger: if you make Chequer-work Knots therein (ſuch as cuſtom, and the Ignorance of better, have rendred peculiar to theſe letters) let that ſtroke on which the reſt depend (which the *Dutch* uſually whirle about in a circumambient Daſh, and with *us* winds it ſelf over the letter in a ſpiral-line) I ſay, let that ſtroke, as being a guide to all the reſt, be firſt made; then thoſe on the right ſide thereof, the faſhion of the Knot not admitting of above one or two ſtrokes on its left ſide: And obſerve, as the body of that principal ſtroke waves, ſo muſt they all exactly bend. Which being drawn, you may cloſe the Knot, and deſign it to its right mode.

4. I commonly fancy, or make a Center for Capitals of a conſiderable dimenſion, and ſometimes for the body let fall a perpendicular Line at that Center, which do wonderfully help, as to the compleat ſtanding, and exact compoſing of thoſe Letters.

The *Germans* have moſt glorious way of Flouriſhing their Capital Letters: Which ſometimes in a ſtately Piece I uſe; and it's thus. The chief ſtroke being drawn, a ſhort ſtroke at the bottom thereof, as the *Radius*, is adjoyned; from which (as out of the Socket on a Helmet the Plume of Feathers riſe) a multitude of hair-ſtrokes turn off gradually within the maſter-line, much reſembling the *Mantling* of a Coat of Arms, being adorned with many curious Touches of the pen. Of which hair-ſtrokes, I, by an Invention of mine own, can make 500 in leſs then a quarter of an hour, and thoſe to turn and wind about all the wayes it's poſſible for imagination to lead them; being ſo fine, clear, and perfect, as to render them admirable to all lovers of *Art*, and inimitable to All in general: which, being of more Curioſity then material Uſe, diſcretion obliges me to conceal. But *One* with an extream

tream fine pen, and a ſteady hand, with reſpect to their gradation by the firſt line, may, as to this feat, accompliſh his reaſonable deſires; And if he be ſufficiently furniſhed with patience and ingenuity, he may, by ſliding the edge of ſuch a Pen, as Painters do their penſils, in the nice performance of their ſmalleſt lines, make ſtrokes for fineneſs, not much inferior to the Spider's Clue.

Admired EUCLIDE! *whoſe great Soul does ſhine*
In higheſt Mathematick *Diſcipline*;
Whoſe Works *do* All *a thouſand times tranſcend*,
And more miles diſtant, were more years ſince, pen'd.
In which thoſe wondrous Principles *we learn*,
Which This, *and moſt rare* Sciences *concern*:
From whence theſe Geometricals *we draw*,
which are to Text-Hand, *an unchanged Law.* Viz.

1. A minute *Rhombus*, being the Head and Baſis of moſt ſmall Letters in this Hand.
2. A *Perpendicular*, of which moſt of their bodies conſiſt.
3. A *Circle*, being a rule for flouriſhing ſtrokes, and all letters requiring rotundity.
4. A *Quadrat*, being of ſome uſe in *This*, but more in the Original *German*, with us called *Church-Text*.
5. A *Spiral*-line, whoſe properties in relation to this Art, are prementioned.
6. An *Oblique*-line, uſed much in *Capitals* generally, as there applied; winding off circularly, *&c.*

And though *Theſe* are not Mechanically, or Inſtrumentally applyed, yet muſt their forms be conceived in the Mind of ſuch as make an Ingenious Comment upon this *Text*, For,

As he that is in Architecture *skill'd*
Doth, in Idea, *ſmaller* Models *build*
Of his more ample Structures; *ſo muſt Thoſe*
who Maſter-peices *in this Art compoſe.*
The Mind *informs the* Eye, *and that directs*
The Hand, *which moves the* Pen *to great effects.*

From Holland *and high* Germany, *we go*
To Rome, *our skill in their rare Hand to ſhow.*

For Roman-Hand.

THis Hand was Originally formed of the *Oval*, ſtanding upright, though Time hath no leſs varied it from its firſt ſhape, and poſture, then the City where it had its Birth. But the hand which we now fancy to be *Roman*, is with Them called *Cancellareſche*, which bears no reſemblance to that which Printers term Round *Roman*; It being of later invention, as *Jo. Baptiſta*, a famous Pen-man in *Rome*, above 100. years ſince, obſerves. Which I ſuppoſe (not without Reaſon) were both derived from the ancient *Roman* Characters, but I ſhall only treat on That now in Faſhion; to which the following Rules properly relate.

1. The Compaſs letters are not confined to the exact form of a *Circle*, nor that of an *Oval*, but rather keep a mean betwixt both, all having a uniform Dimenſion: Neither Capitals nor ſmall, exceeding the *O* in diameter.

2. This Hand depending on the *Oblique*-line; to bring long letters to a ſubſtantial body, we wave their Stems, by means whereof the Effects of the pen fall full.

3. We

3. We ſhade the oppoſite ſide of Compaſs Letters, as more correſponding with the nature of this Hand, though ſome Deviation from the *Umbraical* Rule.

4. The compaſs of the *O*, and about one fourth part more, gives the diſtance from word to word; and the Minnums, or body-ſtrokes of the *m*, give that from letter to letter.

5. All Stems are about treble the length of the ſmall *i*, and the diſtance of lines are one ſixth part, or above, of the Stem's length more.

A ſoft Pen, with a reaſonable broad nib, and long ſlit, beſt fits this Hand.

Theſe Rules to Practioners may be of concernment; but he that profeſſes tot each, and knows not how to vary (upon occaſion) hath more need to learn.

For Italian Hand.

IN regard the *Beauty* of this Hand, wins much on the Affections of Practioners, and for that it is of univerſal uſe, I ſhall dilate my diſcourſe as to the diſcovery thereof.

Italian-Maſters, firſt, for the moſt part, inform their Schollars by a Characteriſtick Alphabetical Figure, comprehending moſt of the twenty four Letters: by which ingenious Compendium, well demonſtrated, ſo firm a Ground-work is in a ſhort time laid, as that no Letter ſeems difficult to the Learner. Which contrivance, in part, you may ſee at the end of the firſt *Roman* Alphabet in this Book. After the knowledge whereof, they make the letters ſingly; firſt, the Minnum, or ſmall *i*, in the performance & compleat carriage whereof, when practiſe hath rendred them perfect, they eſſay the making of an exact *Oval*, which lies ſlanting, according to the nature of the Hand, and thoſe two being perfectly learned, the beter half of their buſineſs is accompliſhed; after which, they proceed to the making of *u*, *n*, *m*, *r*, and *t*;

then

then to the *c*,*e*,*o*,*v*,*s*,*z*; and when they can compleatly command those short-bodied letters, the small *l*, is diligently practised, which leads to the making of all letters with stems, as the *h*,*b*,*d*,*ſ*,*f*, and *k*. After the full attainment of them, the compass-letters with tails are encountred, as the *g*,*q*,*p*,*y*, &c. And when the true carriage, proportionately of Strokes, with the correspondency of Letters, and their parts, are by the Learner effectually understood; They then put him on the *Conjunctive* part, by joyning those letters together in Couples only, which were first learned, and then mixing them with the long letters, not exceeding one syllable, till they are enabled by the often uniting of those letters, to write short words, and by degrees longer, and afterwards whole lines, or joyned Copies. Which Way, I would wish every Practitioner to observe in the whole course of his practise, as to this Hand. The *Italians* being thus wisely deliberate in teaching, and as admirably dexterious in the writing thereof. This *Method* I my self observe, with Variation, according as the Schollars Capacity and Discretion require, yet never without necessary and Artful Observations and Rules, most of which I here present you with, as a Donative of one that wishes so well to the ingenious lovers of this incomparable *Art*, as to impart so much of my knowledge in *Rules* and *Demonstrations*, as may render it difficult to the Industrious not to write well.

Axioms, and practical *Theorems*, to be observed in writing of *Italian-Hand.*

1. THe Quill which you make your Pen of, for this Hand, must be hard and clear, whose Nib must be as long as you can handsomly manage, the point thereof being drawn, by scraping, into an almost invisible Semy-circle, but not rounded within the Pen.

2. The Ink must not be too thick, but such as may run freely and smoothly from the Pen.

3. The Paper must be fine, and polished, or pounced with Gum-Sandrick, which you may buy at the Drugsters, or Apothecaries, ready pulveriz'd.

4. If

4. If you cannot with facility hold your Pen the *Italian* way, betwixt the Thumb and Fore-finger only, which is best for this Hand, then hold it the *English* or my way, thus; take the Pen in your Hand, and lay the left side of your middle-fingers end, on the right side of the cheek thereof; above that your fore-finger, your thumb advanced above that, rising in the joynt, your two fingers being extended near to their full length, your hand must move only on the end of your little-finger (your third finger lying on it) whose end must turn inward. Your hand must be so lightly born, as scarce to make you sensible that your fingers end touches the paper, from which fingers end, the nib of your pen must reach about two Inches. Yet to be moderated according as your fingers are long or short: by which compleat handling of your pen, you may carry up, draw down, or sweep a stroke about with unimaginable celerity. This, I advise only in order to This, or a long slanting *Mixt-hand*, requiring a poize, as of a Childs hand a year old.

5. When your Letters turn off in *Ovals* hanging over them, as the Clouds in some well painted Landskip, enter the pen at that place where you imagine its proper for the Stem to tend downward; then beginning with the left corner and edge thereof, immediately turn it inwards to a flat, with its mouth outward, from the left hand, and so wheel the stroke off, or into it self as you please, being mindful that every lesser turning, bear the same form with their circumvolving line; and let every one decline in shade, if there be many in one stroke, even to invisibility.

6. All strokes ascending, and returning in a near duplication, must be totally closed, whether great or small, as in most well pen'd pieces of *Italian*.

7. Strokes at a distance, *Oblong*, are on one side shadowed, and on the other light, not by the natural, but artifical effects of the pen though in the currant *Chancelereque*, or swift *Italian*, now used in *Italy*, all strokes of that Nature are denied an Artifical fulness, and only graced as the Ink naturally falls.

This Hand is written chiefly for two Reasons, by some for *Business*, by others for *Beauty*: he that entertains it in consideration of the *first*, must be excus'd if he be deficient as to the *last*.

8. By directing the Pen to a flat, any fulneſs may be expreſs'd; yet when the Shadow lies contrary to its motion, ſome ſmall deliberation is required in the carriage thereof.

When narrower turnes impede the Chariot's courſe,
The Chariotteer drives with leſs ſpeed and force.

Art, then appears moſt perfect, when moſt reſembling Nature. Which is fairly confirm'd by our Elaborate Pieces of *Engliſh-Italian*: And though *Sol's* milder viſits win not the *Genius* of the *Engliſh* to *Italique* Sublimity, yet induſtry (*that Microcoſmical Phœbus*) ſo vivifies *Our* Faculties, as that our *Art*, on this ſide, tranſcends their Nature (in reſpect of Writing) who inhabit beyond the *Alps*. This I dare confidently affirm, though having not arrived to perfection in my *Sculpturial* Practiſe; I cannot yet preſent the wide world with the thouſandth part of that ſweetneſs, and delectable curiouſneſs attending the Pens more choiſe performances. For, contrary to Vulgar Opinion, I (to my diſcontent) know, that the *Graver*, at beſt, falls infinitely ſhort of the Pens Eye-pleaſing *Delicacies*.

Chi non puol quel che vuol, quel che quo voglia.
Chi ſemina Virtu, raccoglie Fama.

For Command of Hand.

THis being a Piece of Art, requiring an extraordinary dexterity, he that intends to be accompliſhed herein, muſt of Neceſſity, practiſe much the dexterious carriage of his Hand, as theſe *Verſes* imply.

Swifter

Swifter in Motion then the nimble Hind,
Air-piercing Arrows, or the winged Wind.
More quick then speady Lightning through the sky,
So must your hand, not only move, but fly.

For the better attaintment of which, it will be convenient that you make deliberately all those Great letters and strokes, which you would produce by command of Hand; so long, that you be not only able to make them tolerably well, but till you be sufficiently enabled thereby to judge of the true carriage of a stroke, and whether the various parts of a letter depend on a *Circular*, *Semicircular*, or an *Oval* form, according to the principles of *Geometry*: for, till you have the true shape, or Idea thereof in your head, you can never expect any thing excellent in this kind from your hand. But that you may, without much difficulty accomplish your desires, consult with the following *Directions*.

Procure a smooth well-polished Slate, such a one as most *Paper-Stationers* sell, with a Drawing-point and spunge thereunto belonging; on which practise the Letters or Knots which you would handsomly command; and when you find your hand apt and ready to give their exact shapes, then with a pen not having too long a slit, or being too soft, you may do the like with facility on Paper or Parchment.

But first use your hand to sweep a circle of about two or three Inches Diameter, and an *Oval* of proportionable dimension, and think it not time ill spent, if you make a thousand and none exactly true. For though the *Chymist* attain not to the *Philosophers stone* at the first heat, yet by the way many pretty and profitable Experiments are made: so, though you command not an absolute *Oval* or *Circle* at the first Dash, yet by endeavouring to do that, your hand will more readily comply with the fashion of any stroke or letter.

1. Observe to carry your hand above the paper, and advance your elbow above your hand.

2. When

2. When you would have a ſtroke full, apply the full mouth of the pen, and wind it off from you as it decreaſes.

3. Let your paper be ſmooth, and the Ink ſuch as may flow freely from the pen.

4. Uſe your Hand, in practiſing, moſt to a motion from you; for that moſt ſtrokes and letters begin that way.

5. Snatch not your hand more quick in one part of a ſtroke then in another, but do every thing of this nature with one and the ſame continued motion; only bear light for hair-ſtrokes where the ſhadow lies not, and when a letter draws to an end.

6. When you would produce broad Daſhes and Flouriſhes, according to the *French Mode*, you muſt invert the pen, laying the hollow thereof on the inſide of your middle-fingers end, with the Nib directly towards you; ſo will the lights and ſhades fall contrary to our *Engliſh* way, and the pen being well carried, the letters will be wondrous bold and brave.

An Example of which done by my hand, is printed on a Sheet of Imperial Paper, Dedicated to that highly Eminent Patron of Arts, *EDWARD BENLOWES* Eſquire: which are ſold by my ſelf, and Mr. *Overton*, who ſells this Book.

Thus I have taught you to command, and ſway,
There is but one Rule more, to learn, OBEY.

General Rules for all Hands.

1. OBſerve that all downright lines or ſtrokes in all Hands whatſoever, muſt be full.

2. All ſtrokes deſcending from the left hand to the right, muſt alſo be full.

3. All Traverſe, or Croſs-ſtrokes drawn even, either from the right hand to the left, or from the left to the right, muſt be ſmall.

4. An

4. An even distance must be kept between one letter and another, and between word and word.

5. That the whites of each letter be made of equal size.

6. The Heads, or Stems of all the letters in one Hand must be the same height, except of Coursary Hands, which will not admit of Rules.

7. The tails of all letters of the same hand, must be of the same depth.

8. All Compass-letters in all hands must be of equal proportion one with another.

9. The Bodies of the Capital Text, must be finished, before they are flourish ed.

10. The form of an Oval must be observed as much as possible in all *Italian* letters.

To make Ink.

TAke about as many Galls as will fill a half pint measure; every one of which, being cut in pieces, put into an Earthen pot, into which pour a Quart of Beer, neither too strong nor two small, so let them stand ten hours; into which, being strained from the Galls, put two Ounces of Vitriol, to which put a third part of Gum-Arabick, and set your Vessel on a moderate Fire to warm, not permitting it to seeth. And then put it into an Earthen pitcher well glaz'd within, or a thick Glas-Bottle for your use.

To Write with Gold.

PRocure a Shell, or Shells, which are sold for about six shillings the dozen, (each containing as much gold as can be expected for that quantity of silver) which with less then half a

spoonfull

spoonful of Spring-water, having a small quantity of Gum-Arabick dissolved therein you may temper, with a little pensil which is clean, not being used with any thing else, and when it appears to be about the thickness of free Ink, dip a new pen therein, alwayes stirring it about with the pensil when you take a pen-full; wherewith having written on good paper, or rather Vellam, as with ordinary Ink, let your writing be throughly dry, then with the Tooth of a Mastiff Dog, or rather a Wolfs tooth, laying your paper on an even plate, or very smooth Board, you must polish or burnish every letter; but you need not scruple to rub your Tooth in so doing, all over your Paper or Parchment.

And thus you may behold,
Your Writing shine in Gold.

A Catalogue of some Copper plates newly printed published and sould by John Overton: *at the* white Horse *without* Newgate, *at the corner of the* Little old Bayley *over against St. Sepulchers Church.*

The world in 4 partes (*viz.*) *Europe, Asia, Africa, America*: in 4 large sheets of Royall Paper, with a very pleasant History of each part. A new map of *England*, with the Rodes from place to place. A new map of Great *Brittaine*, with a Historicall account of Publicke affaires from the yeare 1620. to the yeare 1668. A new Book of all the Cathedrall Churches in *England* and *Wales*. Speciall Remedies for most diseases insident to a Horse. Severall Maps of the City of *London* before and since the Fire. Severall new Books of Architecture. There you may also have the best choyse of all sorts of Birds, beasts, Flowers, Flyes, Trees, Landships, coloured or not coloured for all sorts of works.

FINIS.